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posedly well equipped for a post-graduate course. The opinion voiced has invariably been the same—too much cleverness, too much ability of the hand, too much superficial work, too great haste to attract attention.

Cleverness in itself does not astonish the French master; but the fact that all who come to Paris come with that as their only equipment they find most astonishing—this the only product of our schools after three or four years of training. This would not represent much loss if it did not require about eight years to unlearn.

The American undoubtedly has by nature all the qualities that will make him win in any field, including art, if he is given a chance. He has ability, cleverness, the power of imitation, assimilation, willingness to work, push. He has none of the prejudices of centuries. He has only his early bad training to unlearn.

It is certainly useless, or more than useless, for the majority of art students to go abroad. They run great risks in Paris. But to perfect our schools, more effort should be made to *send our instructors abroad*. For the students we should have a system of competition and elimination in our schools that would test and prove the talented, that the students and their friends might judge of the advisability of a trip abroad.

The conclusion I wish to draw on this point is, that as long as our schools remain as they are, as long as critic and public have this conceited view of an achievement in regard to art training, the student who has been assured of possessing ability by his American instructor should lose no time in going to see if Parisian masters will also accredit him with having talent.

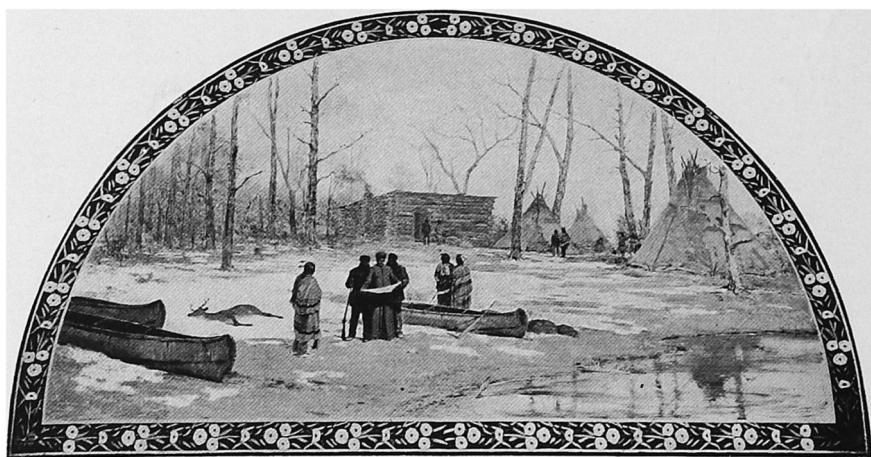
LAWTON S. PARKER.

PARIS, September 1, 1902.



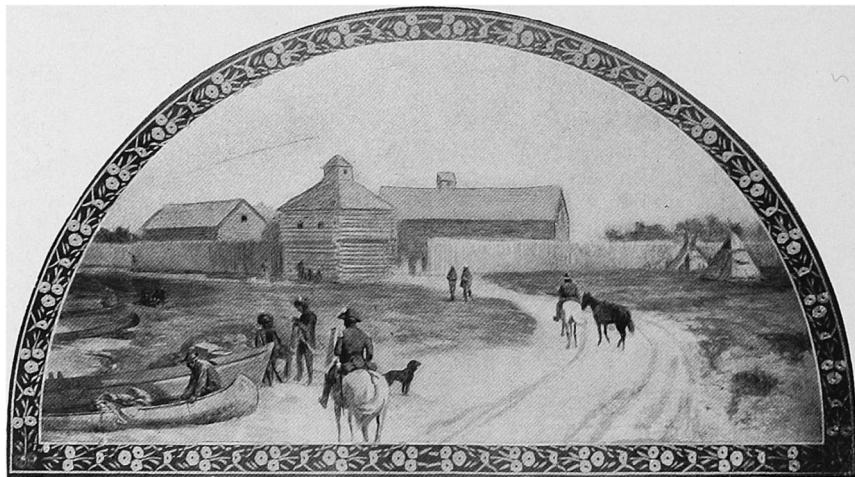
## EXAMPLES OF RECENT MURAL DECORATION

The following six illustrations are selected from a set of sixteen mural paintings executed by Lawrence C. Earle, Montclair, New Jersey, for the Chicago National Bank Building, Chicago. They are painted on canvas, sixteen feet long by nine feet high, and are set in segmental frames over great panels of Pavanazzo marble, the paintings being secured by a small gilt molding. The room is one hundred and thirty-five feet long, eighty-seven feet wide, and forty-four feet high, and is sumptuous in its appointments in every particular. Mr. Earle's paintings are the most interesting feature of the decorations, though decidedly not the most costly. Symbolism, which so often finds its way into mural paintings, has been eschewed, and the canvases instead present scenes in the history of the city in which the building is located.



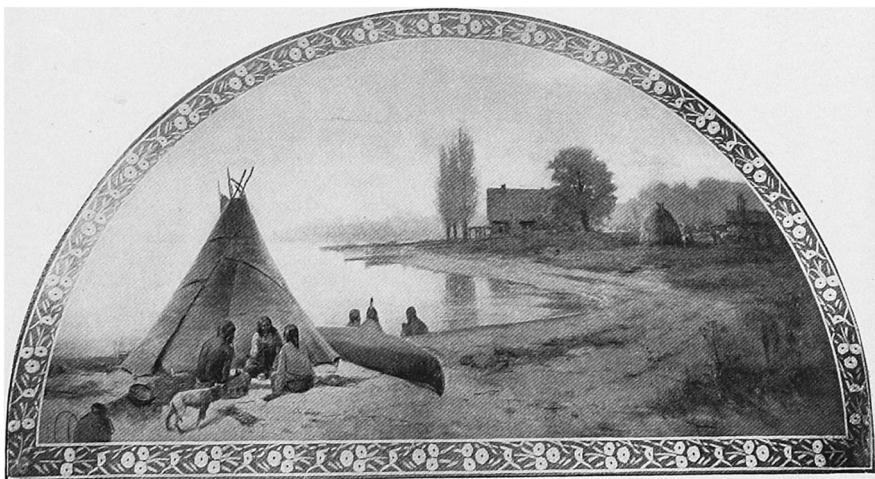
THE WINTER QUARTERS OF FATHER MARQUETTE, 1674

By Lawrence C. Earle

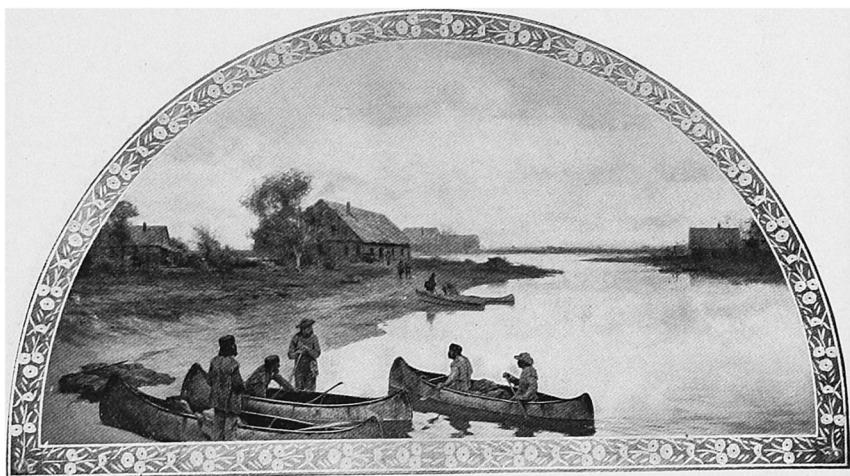


THE FIRST FORT DEARBORN, BUILT IN 1803

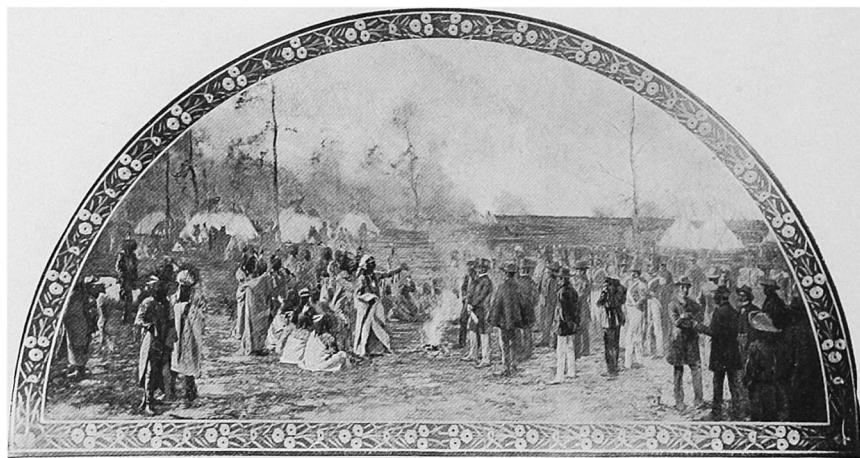
By Lawrence C. Earle



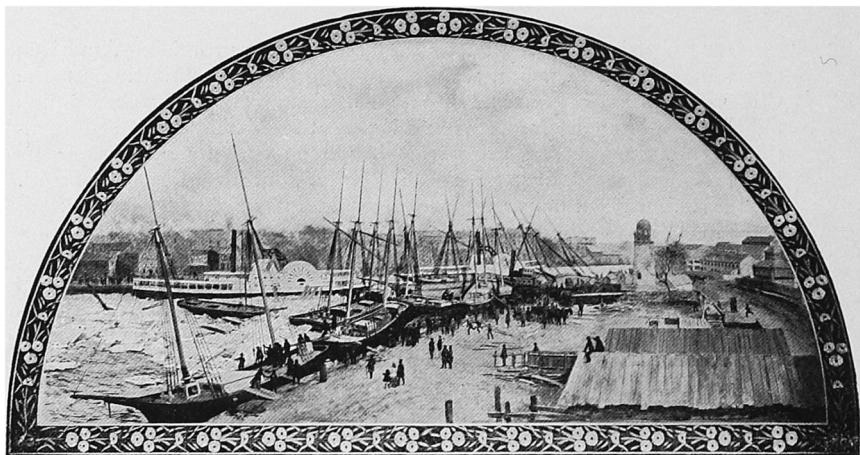
THE KINZIE HOUSE, NEAR FORT DEARBORN, 1804  
By Lawrence C. Earle



THE CHICAGO RIVER, NEAR WOLF POINT, 1833  
By Lawrence C. Earle



THE LAST COUNCIL OF THE POTTAWATOMIES, 1833  
By Lawrence C. Earle



THE GREAT FLOOD IN THE CHICAGO RIVER, 1849  
By Lawrence C. Earle